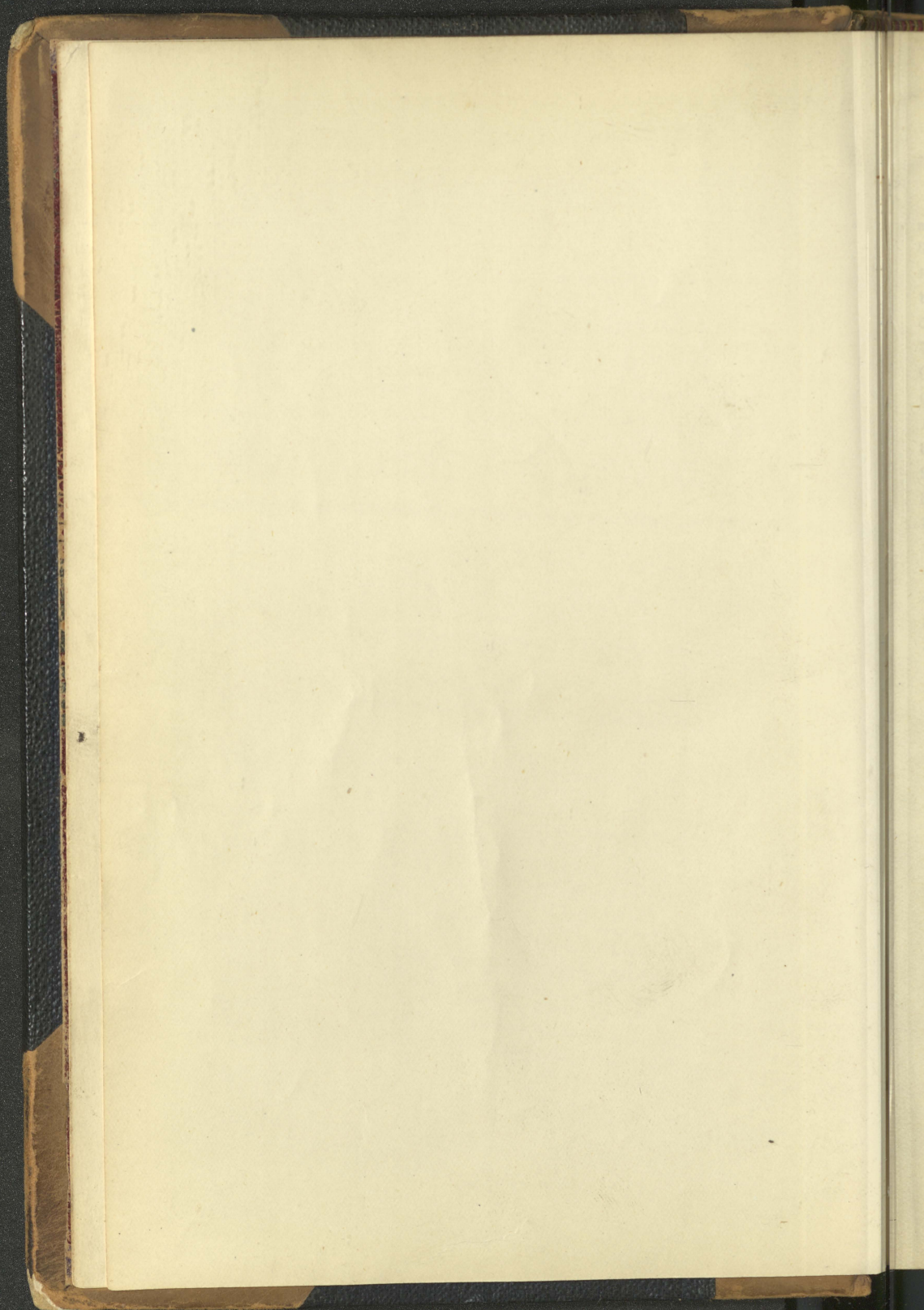


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PROSPECTUS.

1901-1902.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

(TELEGRAPHIC ADDRESS—COUNTERPOINT, LONDON.)

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INCORPORATED BY ROYAL CHARTER, 1830.

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A SHORT HISTORY

OF THE

Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street, acquired in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme

includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823 ; Mr. Cipriani Potter, 1832 ; Mr. Charles Lucas, 1859 ; Sir William Sterndale Bennett, 1866 ; Sir George A. Macfarren, 1875 ; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who up to the present time have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India ; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows* and Associates,* the following may be mentioned : Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann ; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Fanning, Edward German, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, &c., &c.

* See pages 48 and 50.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For names of Honorary and Subscribing Members see pp. 54 and 59 to 63.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 12). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are thirty-five Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

- WESTMORLAND SCHOLARSHIP for Singing.
- STERNDALE BENNETT SCHOLARSHIP for any branch of Music.
- PAPEPA-ROSA SCHOLARSHIP for Singing.
- SIR JOHN GOSS SCHOLARSHIP for Organ Playing.
- LADY JENKINSON'S THALBERG SCHOLARSHIP for Pianoforte Playing.
- HENRY SMART SCHOLARSHIP for Organ Playing and Composition.
- JOHN THOMAS (WELSH) SCHOLARSHIP alternately for Singing and Instrumental Playing.
- LISZT AND BACHE SCHOLARSHIP for Composition and Pianoforte Playing.
- SAINTON-DOLBY SCHOLARSHIP for Singing.
- JOSEPH MAAS MEMORIAL EXHIBITION for Singing (independent of the Academy).
- G. A. MACFARREN SCHOLARSHIP for Composition.
- SIR MICHAEL COSTA SCHOLARSHIP for Composition.
- SAINTON SCHOLARSHIP for Violin Playing.
- ERARD CENTENARY SCHOLARSHIP for Pianoforte Playing.
- ERARD CENTENARY SCHOLARSHIP for Harp Playing.
- GORING THOMAS SCHOLARSHIP for Composition.
- DOVE SCHOLARSHIP for Violin Playing.
- GEORGE MENCE SMITH SCHOLARSHIP for Singing.
- POTTER EXHIBITION for Pianoforte Playing.
- ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. LOCAL CENTRE EXHIBITIONS for Pianoforte Playing, Violin, and Singing (Six).
- WESSELY EXHIBITIONS for Violin Playing (Two).
- ANONYMOUS EXHIBITION for Organ Playing.
- ORCHESTRAL WIND INSTRUMENT SCHOLARSHIPS (Six).
- ROSS SCHOLARSHIPS (Two).

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's Fees.

Further particulars of the Scholarships and Exhibitions are given on pp. 21 to 31.

PRIZES.

There are also the following thirty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular Prize.

CHARLES LUCAS PRIZE for Composition.

HINE PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

LLEWELYN THOMAS PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ROBERT NEWMAN PRIZE for Organ Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

SAURET PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

JULIA LENEY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various Branches of Study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

BATTISON HAYNES PRIZE.

Further particulars of the Prizes will be found on pp. 36 to 42.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for Professors and Classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (enclosed herein), at least three days before the date of examination.

If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 15.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 64), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives. (See List, pp. 55 to 58.)

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

* *DICTION AND ELOCUTION.*

OPERATIC SINGING AND ACTING.

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ENGLISH.

ITALIAN.

FRENCH.

GERMAN.

* With respect to the subjects in italics, see p. 15.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him. (See Regulation II., p. 19.) All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 15.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this Class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above lists of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above Classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Orchestral Practice (Junior Division)—Two hours per week.

9.—Ensemble Playing—Six hours per week, if approved by the Principal.

10.—Lectures on Music and Musicians—One hour per week.

Attendance at the Classes numbered 8, 9, and 10 is not obligatory.

11.—Wind Instrument Students accepted under the arrangement referred to on p. 13, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list on p. 13 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

FEES.

The Fees payable by ordinary Students are:—

| | £ | s. | d. |
|---|----|----|----|
| For the Entrance Examination | 1 | 1 | 0 |
| Balance of Entrance Fee on becoming a Student | 4 | 4 | 0 |
| Tuition Fees, for ordinary Curriculum, per Term | 11 | 11 | 0 |
| Tuition Fees for the Curriculum set forth in par. 11 above (Wind Instruments) | 7 | 7 | 0 |

OPTIONAL SUBJECTS.

Additional Principal Study—

| | | | |
|--|---|----|---|
| One lesson per week (30 minutes) | 4 | 4 | 0 |
| Two lessons per week (30 minutes each) | 7 | 7 | 0 |
| Operatic Class (Ordinary Students) | 1 | 11 | 6 |
| " " (Students who discontinue all other subjects)* | 3 | 3 | 0 |
| Dramatic Class (Ordinary Students) | 2 | 2 | 0 |
| " " (Students who discontinue all other subjects)* | 3 | 3 | 0 |
| Diction † | 1 | 1 | 0 |
| Elocution | 1 | 1 | 0 |
| Dancing | 1 | 1 | 0 |
| Stage Dancing | 1 | 1 | 0 |
| Deportment | 0 | 15 | 0 |
| Fencing | 1 | 11 | 6 |
| Italian... .. | 1 | 1 | 0 |
| French | 1 | 1 | 0 |
| German | 1 | 1 | 0 |
| English Language and Literature | 0 | 15 | 0 |

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All Fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

* See Reg. V., page 19.

† Free to Students whose Principal Study is Singing. See Reg. VI., page 19.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1901-1902.

Michaelmas Term begins THURSDAY, 26th SEPTEMBER, 1901, and closes on WEDNESDAY, 18th DECEMBER, 1901.

Lent Term begins THURSDAY, 9th JANUARY, 1902, and closes WEDNESDAY, 26th MARCH, 1902.

Midsummer Term begins MONDAY, 28th APRIL, 1902, and closes SATURDAY, 26th JULY, 1902.

ENTRANCE EXAMINATIONS, 1901-1902.*

Entrance Examinations will be held :—

For the Michaelmas Term, Monday, 23rd September, 1901, at 10.

For the Michaelmas Half-Term, Monday, 4th November, 1901, at 3.

For the Lent Term, Monday, 6th January, 1902, at 2.

For the Lent Half-Term, Monday, 17th February, 1902, at 3.

For the Midsummer Term, Thursday, 24th April, 1902, at 2.

For the Midsummer Half-Term, Thursday, 12th June, 1902, at 3.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee (see p. 15), three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic Year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, Opera, and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 12, Paying Students, paragraph 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors, and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory, they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation XIV., p. 20.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal. (See Regulations XI. and XII., p. 20.)

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-two operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

A selection of Literary Books has been presented by Mr. C. Mudie in memory of Thomas Mollison Mudie, deceased, a former Student, Fellow, and Professor. This, as well as a collection which has been from time to time presented by various donors, is open to Students under the same conditions as the Music Library.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 10.

GENERAL REGULATIONS.

I.—All orders for the government and regulation of the Academy shall emanate from the Committee of Management, whose decisions

shall be delivered through their Chairman to the different officers of the establishment.

- II.—All branches of Music shall be taught in the Academy, and Students may choose any one of these for their principal study. Should the branch for which a Male Student enters be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him. If the branch for which a Student enters be Singing, he or she shall attend the Diction Class. All Students shall be required to learn Harmony and (unless exempted by the Principal) Pianoforte, to attend the Sight-Singing Class, and, when competent, to take part in the Orchestral and Choral Practices, in the Ensemble and Accompaniment Classes, and in all public performances of the Academy.
- III.—The Academic Year shall consist of Thirty-six weeks, divided into Three Terms.
- IV.—The Course of Instruction shall include two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; one in Diction, for Singers; and the advantages of the Sight-Singing and Harmony Classes, the Ensemble and Accompaniment Classes, and the Orchestral and Choral Practices.
- V.—The Operatic and Dramatic Classes shall be open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in these Classes on payment of such fee as the Committee may from time to time determine.
- VI.—The Classes for the English, Italian, French, and German languages, and those for Diction, Elocution, Deportment, and Dancing, may be attended by the Students on payment of an additional fee for each class. Students whose Principal Study is Singing shall not be required to pay the additional fee for the Diction Class.
- VII.—Students shall be admitted at the commencement of each Term and Half-Term.
- VIII.—Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, strictly to carry out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three Terms. The Father or Guardian of a Student will be required to sign a minute of approval, appended to the Agreement, binding him to pay the fees for the said three Terms.
- IX.—Students who are members of the Band or Choir shall attend all Orchestral and Choral Practices and Rehearsals; and every Student, without exception, shall attend all Public Performances, whether or not they be members of the Band or Choir. Female Students shall wear the Academic Dress (*viz.*, a plain white dress with scarlet sash) at all Public Concerts of the Academy.
- X.—As a mark of particular distinction advanced Students may be

appointed Sub-Professors and required to give instruction in the Academy under the supervision of their own Professors. This appointment shall be for a period not exceeding three years, and shall be relinquished if the Student leave the Academy before the expiration of the period.

- XI.—No Student shall be allowed to undertake any public engagement without the sanction of the Principal.
- XII.—No Student shall be allowed to publish any Composition without the sanction of the Principal, and a copy of all Compositions published with his sanction must be presented to the Library of the Academy.
- XIII.—Any infringement or violation of the Regulations, or any discreditable or improper conduct, shall subject the Student, at the discretion of the Committee, to suspension or dismissal from the Institution.
- XIV.—On leaving the Academy, or during the Term next after leaving, Students may undergo an Examination. If the Examination prove satisfactory, they shall receive a Certificate of their qualification. Pupils who have not studied for more than a year in the Academy shall not be considered eligible for this Examination, and applications for it shall not be received later than the next term after a pupil leaves the Institution.
- XV.—All Fees shall be paid in advance, and at least fourteen days' notice of the withdrawal of a Student shall be given. Failing the due receipt of such notice by the Secretary the fees for half a Term shall be payable.

The above General Regulations are made by the Committee of Management acting under the Charter granted by his late Most Gracious Majesty King George IV.

BYE-LAWS RELATING TO DISTINCTIONS.

- A.—Students who show special merit and ability in the examination referred to in Regulation XIV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the Term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected by the Directors Associates of the Institution.
- B.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- C.—Existing Associates of the Royal Academy of Music, and Associates elected under this rule, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.

- D.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution may, on the recommendation of the Committee of Management and the written Certificate of the Principal Music Professor, be elected by the Directors Fellows of the Royal Academy of Music.
- E.—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- F.—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- G.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- H.—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.
- I.—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- J.—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female and Male Pianists, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and

it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £11, which is appropriated towards the cost of a year's instruction in the Academy.

The competition in December, 1901, will be for Male Candidates.

TRUSTEES :

W. H. CUMMINGS, THOMAS THRELFALL, and the PRINCIPAL.

Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The competition in December, 1901, will be for Female Candidates.

TRUSTEES :

F. CORDER, W. H. CUMMINGS, and F. WALKER.

Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to

SIR WILLIAM STERNDALÉ BENNETT, M.A. et Mus.D. Cantab.,

D.C.L. Oxon., F.R.A.M. (1816—1875),

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the Musical Competition. Subjects : Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History ; and, for Candidates above eighteen, any Foreign Language of their own choice.

Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held at Easter, 1902.

TRUSTEES :

WALTER MACFARREN, ARTHUR O'LEARY, and H. R. EYERS.

Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,

EUPHROSYNE PAREPA-ROSA (1836-1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

Each Candidate is required to pay a fee of One Guinea on entering her name.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held at Easter, 1902.

TRUSTEES :

A. RANDEGGER, CHAS. E. SPARROW, J. H. EVANS, and the PRINCIPAL.

Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to

SIR JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),

Composer, Organist of St. Paul's Cathedral, and Professor in the Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the Royal College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the Royal College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The last competition was held at Michaelmas, 1900. Applications should be addressed to the Secretary, Royal College of Organists, Hart Street, London, W.C.

TRUSTEES :

Sir G. C. MARTIN, JOHN NORBURY, and H. GOSS.

Lady Jenkinson's Thalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of

SIGISMUND THALBERG (1812—1871),

Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1901, and will be for Female Candidates.

TRUSTEES :

Sir G. B. JENKINSON, Bart., SIGISMUND BRUZAUD,
and the PRINCIPAL.

Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),
Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about £17 10s. a year, which is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea.

The next competition will be by Male Candidates, in September, 1902.

TRUSTEES :

JOHN CLARKE CROSTHWAITE McCAL, THOMAS THRELFALL, and the
PRINCIPAL.

John Thomas (Welsh) Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS (Pencerdd Gwalia),
Harpist to the King.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan institution for musical instruction, and either they or their parents must have been born in Wales.

Each Candidate is required to pay a fee of Half-a-Guinea on entering his or her name.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by Vocalists, and will be held in September, 1902.

TRUSTEES :

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the
PRINCIPAL.

Liszt Scholarship.

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

With which is incorporated the

Bache Scholarship.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic, and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local or other Examinations held by any British University, or unless such Candidate at the time of competition holds any other Scholarship at the Royal Academy of Music.

The next competition will be in September, 1905.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

Sainton-Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, F.R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto

and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

Each Candidate is required to pay a fee of One Guinea on entering her name.

The next competition will be for Contralto Vocalists, and will be held in January, 1903.

TRUSTEES :

WALTER MACFARREN, EDWARD LLOYD, CHARLES SANTLEY,
and the PRINCIPAL.

Joseph Maas Memorial Prize.

(Not attached to the Royal Academy of Music.)

This Prize is competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees. The amount of the Prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the Competition is confined to Tenor Vocalists, who must be British subjects. The Prize will be awarded to the Candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the Prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES :

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., Mus. Doc.
Cantab. et Oxon. et Dub. ; F.R.A.M. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This is open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and is awarded for promise in Musical Composition. Certificates of birth must be produced. Candidates who are not already Students at the Royal Academy of Music are required to pay

an entrance fee of One Guinea on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second Competition.

The Trustees are empowered to hand over to the holder of the Scholarship, or otherwise deal with at their discretion, any balance that may remain in their hands.

The last competition was held in January, 1899.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the
PRINCIPAL.

Sainton Scholarship.

Founded by subscription, 1891, in memory of
PROSPER SAINTON,

Violinist and Composer,

Professor of the Violin at the Royal Academy of Music,
1845—1890.

This Scholarship is awarded for promise in Violin-playing, and is competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the Musical Examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the Musical Examination who shall have failed to pass such preliminary Literary Examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon the report of the Examiners that no fit candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.

The amount of the Scholarship is about £23, but is subject to fluctuation.

The last competition was held at Easter, 1900.

TRUSTEES :

SAMUEL AITKEN, THOMAS THRELFALL, and the PRINCIPAL.

Erard Centenary Pianoforte Scholarship.

The Gift of

MR. DANIEL MAYER,

In celebration of the Centenary of the establishment of
Messrs. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, and is awarded to the Candidate whom the judges shall consider to possess such latent talent, and to show such promise of musical ability, as to render it likely that he or she will take a high future position as a Pianist. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate is entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The next competition for the above Scholarship will take place at Michaelmas, 1901.

Sir Michael Costa Scholarship.

For Composition.

The bequest of

SIR MICHAEL COSTA, Hon. R.A.M. (1808—1882),

Composer and Conductor.

This Scholarship is open to Male Candidates, who must be natives of England or Wales, and is to be awarded for ability in Composition especially as regards the faculty of inventing Melody. Candidates must be under the age of twenty-one years on the date of competition, and must produce satisfactory evidence thereof. They are required to pass a preliminary Examination in general education before entering the Musical Competition. Subjects: English Grammar and Orthography, Elementary Arithmetic, Geography and English History, and, for candidates above eighteen, any Foreign Language of their own choice. Exemption from this Examination may be granted to Candidates producing a University Local Certificate or other satisfactory evidence of proficiency. An entrance fee of One Guinea is payable.

The Scholarship is tenable for three years, and the Committee have power to extend the tenure to four or five years in cases of exceptional talent or promise, and to determine it at any time if the Scholar fail to make adequate progress.

The first competition took place 28th October, 1897.

TRUSTEES :

HERBERT BLADES, R. G. BISHOP.

Goring Thomas Scholarship.

For Lyrical Composition.

Founded by Subscription, 1892, in Memory of

ARTHUR GORING THOMAS (1850—1892), Composer.

This Scholarship is open to British-born subjects of either sex who shall have attained the age of eighteen years on the date of competition. Candidates are required to undergo a Literary Examination in general education previous to entering the Musical Competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Geography, English History, and French or German. Candidates who are not already Students of the Royal Academy of Music will be required to pay an entrance fee of One Guinea on sending in their names.

A Candidate is exempt from the Literary Examination if he or she can produce a certificate of either of the University Local Examinations, or otherwise give satisfactory proof of having reached the necessary standard of education. Each Candidate must send in a dramatic musical composition, with a declaration that it is his or her own unaided work. The Candidate may then be summoned to a *viva voce* examination before the Judges, that they may obtain an insight into his or her state of musical and general culture.

The successful Candidate will be entitled to three years' musical education at the Royal Academy of Music, subject to determination at any time if the Scholar fail to make satisfactory progress with his studies, or to observe the regulations imposed by the Committee of Management.

In case of exceptional talent or promise, the period of tenure may be extended by one year. The Trustees are empowered to hand over to the holder of the Scholarship, or otherwise deal with at their discretion, any balance of revenue that may remain in their hands.

The last competition was held at Easter, 1901.

TRUSTEES:

BARCLAY SQUIRE, CARL DERENBERG, and HENRY VINCENT HIGGINS.

Dove Scholarship.

For Violin Playing.

Founded in 1896 by bequest of the late

MR. EDWIN SAMUEL DOVE, of Kilsby, Northamptonshire.

This Scholarship is to be competed for by Male and Female Candidates, who must be under the age of eighteen on the date of the Examination. Candidates must not be, nor ever have been, Students at the Royal Academy of Music. The value of the Scholarship is about £32 per annum; it is tenable for three years, and is awarded to that Candidate who shall be adjudged to possess such talent as to render it likely that he or she will attain to a high position as a Violinist. The Committee may withhold the Scholarship on the report of the Examiners that no fit Candidate has appeared, and; in cases of exceptional talent or promise, have power to extend its tenure by one year.

Candidates must pass an Examination in general education previous to entering the Musical Competition. Subjects : Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History. A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

An entry fee of One Guinea is payable by each Candidate.

The last competition took place at Easter, 1901.

TRUSTEES :

SAMUEL AITKEN, SIR ALEXANDER CAMPBELL MACKENZIE,
and THOMAS THRELFALL.

George Mence Smith Scholarship.

Founded by Bequest, 1896.

This Scholarship is competed for biennially by Male and Female Vocalists at alternate elections. Candidates must not be, nor ever have been, Students at the Royal Academy of Music, and must be, in the case of Males, under the age of twenty-three, and in the case of Females, under the age of twenty-one years on the date of the Examination. The value of the Scholarship is about £26 per annum. The Scholarship is tenable for two years, and is awarded to that Candidate who exhibits the best voice in conjunction with musical aptitude. The Committee may withhold the Scholarship on the report of the Examiners that no fit Candidate has appeared. Candidates are required to prepare two pieces, of their own selection, one florid and one declamatory ; and such pieces may be in any of the following languages : in English, French, German, Italian, or Latin.

An entry fee of One Guinea is payable by each Candidate.

The next competition will be for Female Candidates, and will take place in January, 1903.

TRUSTEES :

SIR ALEXANDER CAMPBELL MACKENZIE, THOMAS THRELFALL,
and SAMUEL AITKEN.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions.

Six Exhibitions, founded in 1897 in commemoration of the Diamond Jubilee of Her late Most Gracious Majesty Queen Victoria, are offered by the Associated Board of the Royal Academy of Music and the Royal College of Music, and are competed for annually by Candidates who have passed with Honours the School and Local Examinations of the Associated Board. Three Exhibitions are tenable for two years at the R.A.M. and R.C.M. respectively.

The competitions take place in November. In 1900 the Exhibitions were for Pianoforte and Violin at the R.A.M. Particulars of the next competition in 1901 will be duly announced by the Associated Board, 32, Maddox Street, London, W.

The Wesseley Exhibitions.

Presented by MR. HANS WESSELY, Hon. R.A.M.

The Exhibitions are each of the value of £25 per annum and are tenable for three years, the amounts being devoted towards the payment of the fees of the holders thereof.

They are open to Male and Female Candidates under seventeen years of age on the day of the competition. Candidates must not be, nor ever have been, pupils of the Royal Academy of Music.

The first competition was held at the Royal Academy of Music on Saturday, 23rd September, 1899.

Anonymous Exhibition.

For Organ Playing.

An Exhibition of the value of £20, the gift of a friend of the Academy who desires to remain anonymous, will be awarded annually by the Committee of Management to the best Candidate for admission as a Student in Organ Playing. The first award was made on 21st September, 1900.

Further particulars will be sent to intending Candidates on application to the Secretary.

Orchestral Wind Instruments Scholarships.

Six Free Open Scholarships have been instituted by the Committee of Management, and came into operation in Lent Term, 1901.

The Scholarships are open to British subjects not exceeding 25 years of age, and the holders thereof receive free musical education at the Academy for a period of two years. In cases of exceptional merit the term may be extended at the discretion of the Committee.

Ross Scholarships.

Founded 1901 by Bequest of the late
Mr. ROGER ROWSON ROSS, of Manchester.

Two Scholarships of the annual value of about £60 each, one for playing on a Wind Instrument and the other for a Vocalist (male and female at alternate elections) will be competed for triennially by students of the Royal Academy of Music under conditions to be determined by the Governing Bodies of the Institution.

The first competition will take place at Michaelmas, 1901, on a date and under conditions to be announced. The Scholarship for Wind Instrument playing will be open to performers on the Clarinet or Bassoon; that for Vocalists to male students whose principal study is Singing.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, AND T. THRELFALL.

KING'S SCHOLARS.

| | | | |
|--|------|--|------|
| GEORGE HALL | 1834 | CATHERINE HALLS | 1834 |
| H. BRINLEY RICHARDS | 1834 | LOUISA HOPKINS | 1834 |
| H. BRINLEY RICHARDS (re-elected) | 1836 | ELIZABETH G. JONAS | 1836 |
| F. BOWEN JEWSON | 1837 | CHARLOTTE HELEN DOLBY | 1837 |
| CHAPPELL BATCHELOR | 1838 | ELIZABETH G. JONAS (re-elected) | 1838 |
| SAMUEL JOHN NOBLE | 1839 | KATE LODER | 1839 |
| JOHN CRONIN | 1840 | EMMA BENDIXEN | 1840 |
| CHARLES JAMES TOMS | 1841 | KATE LODER (re-elected) | 1841 |
| WILLIAM WATSON | 1842 | M. A. BARKER | 1842 |
| SEBASTIAN HARRIS | 1843 | ELIZABETH CHAMBERLAIN | 1843 |
| WILLIAM H. PALMER | 1844 | GEORGIANA POULTER | 1844 |
| ALEXANDER SIMMONS (one year) | 1844 | MARY E. SMITH | 1845 |
| HENRY WEIST HILL | 1845 | SOPHIA JULIA WOOLF | 1846 |
| HENRY C. BANISTER | 1846 | DOROTHY WATKINS | 1847 |
| WILLIAM G. CUSINS | 1847 | SOPHIA JULIA WOOLF (re-elected) | 1848 |
| HENRY C. BANISTER (re-elected) | 1848 | BERTHA M. STREET | 1849 |
| WILLIAM G. CUSINS (re-elected) | 1849 | EMILY SADLER | 1850 |
| WILLIAM H. AYLWARD | 1850 | ROSETTA VINNING | 1851 |
| JOHN FRANCIS BARNETT | 1851 | JANETTA AYLWARD | 1852 |
| HENRY BAUMER | 1852 | ROSA P. LYNE | 1853 |
| JOHN FRANCIS BARNETT (re-elected) | 1853 | ROSETTA VINNING (re-elected for one year) | 1853 |
| CHARLES W. ISAAC | 1854 | SUSAN CAZALY | 1854 |
| CHARLES W. ISAAC (re-elected) | 1856 | SARAH L. KILPACK | 1856 |
| GEORGE H. THOMAS | 1858 | CHARLOTTE TASKER | 1858 |
| JOHN P. HILL | 1860 | AGNES ZIMMERMANN | 1860 |
| ALEX. CAMPBELL MACKENZIE | 1862 | AGNES ZIMMERMANN (re-elected) | 1862 |
| FRANCIS RALPH | 1864 | MARGARET WATTS | 1864 |
| WILLIAM SHAKESPEARE | 1866 | MATHILDE BAUERMEISTER (one year) | 1865 |
| | | CLARA C. TOVEY | 1866 |

POTTER EXHIBITIONERS.

| | | | |
|---|------|--|------|
| ELIZABETH ROBERTINE HENDERSON | 1860 | AMY HARE (two terms) | 1881 |
| GEORGE H. THOMAS | 1861 | WILLIAM G. WOOD | 1881 |
| HENRY R. EYERS | 1862 | ANNIE CANTELO (Honorary Exhibitioner) | 1882 |
| ROSA A. BRINSMEAD | 1862 | LILIAN MUNSTER | 1882 |
| RIDLEY PRENTICE | 1863 | GEORGE JOHN BENNETT (re-signed) | 1883 |
| ADELHEIT KINKEL | 1864 | G. W. F. CROWTHER (two terms) | 1884 |
| ARTHUR FOX | 1865 | DORA BRIGHT | 1884 |
| EMMA BUER | 1866 | STEWART MACPHERSON | 1885 |
| WILLIAM TOWNSEND | 1867 | ETHEL M. BOYCE | 1886 |
| MARY E. CHRISTIAN | 1868 | WILLIAM JOHN KIPPS | 1887 |
| MALCOLM HEYWOOD | 1869 | AMY E. HORROCKS | 1888 |
| AGNES A. CHANNELL | 1870 | FRANK HOLLIS | 1889 |
| WILLIAM A. HOWELLS | 1871 | ETHEL BARNES | 1890 |
| FLORENCE A. BAGLEHOLE | 1872 | CUTHBERT H. CRONK | 1891 |
| WALTER FITTON | 1873 | CATHERINE RODBARD | 1892 |
| ALICE MARY CURTIS | 1874 | Fritz W. READ | 1893 |
| F. W. W. BAMPFYLDE | 1875 | ISABEL COATES | 1894 |
| KATE STEEL | 1876 | JOSEPH C. HOLBROOK (resigned) | 1895 |
| F. W. W. BAMPFYLDE (re-elected) | 1877 | R. NEVILLE FLUX (two terms) | 1896 |
| ALICE BORTON | 1878 | GERTRUDE PEPPERCORN | 1896 |
| R. HARVEY LÖHR | 1879 | CYRIL WILTON COLE | 1897 |
| MARGARET GYDE (resigned) | 1880 | MABEL COLYER | 1898 |
| BEATRICE F. S. DAVENPORT (addtl.), per Miss AGNES ZIMMERMANN | 1880 | ARTHUR ERSKINE NEWSTEAD | 1899 |
| | | MARION WHITE | 1900 |

WESTMORLAND SCHOLARS.

| | | | |
|--|------|----------------------------------|------|
| ELIZABETH ROBERTINE HENDERSON | 1861 | MAUD CORNISH | 1878 |
| AMELIA ANN HODGSON | 1862 | MARIAN MCKENZIE | 1879 |
| EDITH WYNNE | 1863 | HILDA WILSON | 1880 |
| ARABELLA SMYTH | 1864 | HILDA WILSON (re-elected) | 1881 |
| EMMA BUEER | 1865 | CHARLOTTE THUDICHUM | 1882 |
| MARY E. CHRISTIAN | 1866 | ELEANOR REES | 1883 |
| LINDA SCATES (Extra Scholar) | 1866 | KATE MCKRILL | 1884 |
| LOUISA VOKINS (Extra Scholar) | 1866 | BLANCHE MURRAY | 1885 |
| ALFRED KELLEHER (Extra Scholar) | 1866 | JULIA NEILSON | 1886 |
| STEPHEN KEMP (Extra Scholar) | 1866 | GRETA WILLIAMS | 1887 |
| ALWINA LOHMAN (Valleria) | 1867 | MARIE HOOTON | 1888 |
| REBECCA JEWELL | 1868 | EDITH C. SIVITER | 1889 |
| GEORGINA MAUDSLEY | 1869 | JOHN WALTERS | 1890 |
| MARY CRAWFORD | 1870 | KATE COVE | 1891 |
| ANNIE BUTTERWORTH | 1871 | ARTHUR APPLEBY | 1892 |
| EMMA L. BEASLEY | 1872 | MARY THOMAS | 1893 |
| EMMA L. BEASLEY (re-elected) | 1873 | BERTRAM H. WALLIS | 1894 |
| CHARLOTTE AGNES LARKCOM | 1874 | LILIAN COOMBER | 1895 |
| CHARLES DUVAL | 1875 | ROBERT RADFORD | 1896 |
| MARIAN WILLIAMS | 1876 | ETHEL MARY WOOD | 1897 |
| MARIAN WILLIAMS (re-elected) | 1877 | GEORGE HENRY GARDNER | 1898 |
| | | LILIAN M. D. KENT | 1899 |
| | | ERNEST TORRENCE | 1900 |

STERNDALE BENNETT SCHOLARS.

| | | | |
|--------------------------------------|------|---------------------------------|------|
| TOBIAS AUGUSTUS MATTHAY | 1872 | ALBERT FOX | 1886 |
| CHARLTON TEMPLEMAN SPEER | 1874 | EDWARD CUTHBERT NUNN | 1888 |
| TOM SILVER (resigned) | 1876 | ERNEST SKIPSEY | 1890 |
| HENRY J. COCKRAM (two terms) | 1877 | STANISLAUS SZCZEPANOWSKI | 1892 |
| HENRY J. COCKRAM (re-elected) | 1878 | THEOPHIL WENDT | 1894 |
| WILLIAM G. WOOD (five terms) | 1878 | JOSEPH CHARLES HOLBROOK | 1896 |
| STEWART MACHPERSON | 1880 | FELIX GERALD SWINSTEAD | 1898 |
| GEORGE W. F. CROWTHER | 1882 | HENRY OSCAR FRANKLIN | 1900 |
| SEPTIMUS WEBBE | 1884 | | |

WELSH CHORAL UNION SCHOLAR.

| | |
|--------------------|------|
| MARY DAVIES | 1873 |
|--------------------|------|

PAREPA-ROSA SCHOLARS.

| | | | |
|------------------------------------|------|----------------------------------|------|
| ANNIE ELIZABETH BOLINGBROKE | 1874 | EMILY SQUIRE | 1888 |
| CLARA SAMUELL | 1876 | EDITH MARY HANDS | 1890 |
| MARIAN MCKENZIE | 1878 | ALICE A. SIMONS | 1892 |
| CHARLOTTE THUDICHUM | 1880 | LILLIAN LOUISA CROSBY | 1894 |
| KATE WINIFRED PAYNE | 1882 | EMILY GERTRUDE DRINKWATER | 1896 |
| FANNY ELIZA ROWE | 1884 | GERTRUDE LYDIA HARVEY | 1898 |
| LILLY A. CRABTREE | 1886 | MILDRED FRANCES JONES | 1900 |

SIR JOHN GOSS SCHOLARS.

| | | | |
|----------------------------------|------|----------------------------|------|
| ERNEST FORD | 1875 | WILLIAM HENRY BELL | 1889 |
| EDWIN H. LEMARE | 1878 | EUSTACE TURNER | 1894 |
| CHARLES WILKES (resigned) | 1881 | STANLEY R. MARCHANT | 1900 |
| LEWIS GODFREY THOMAS | 1884 | | |

LADY GOLDSMID SCHOLARS.

| | |
|---|-------------------------------|
| ETHEL GOOLD 1876 | ANNIE V. MUKLE 1883 |
| BEATRICE FRANCES SARAH DAVENPORT... .. 1878 | LILIAN MUNSTER 1884 |
| DINAH SHAPLEY 1880 | ETHEL M. BOYCE 1885 |
| MARGARET GYDE 1881 | DORA BRIGHT 1886 |
| ANNIE CANTELO... .. 1882 | EDITH L. YOUNG 1887 |
| | CATHERINE RODBARD 1888 |

SIR FRANCIS GOLDSMID SCHOLAR.

| |
|-------------------------|
| CLARA COOPER... .. 1876 |
|-------------------------|

PROFESSORS' SCHOLARS.

| | |
|------------------------------------|--|
| JULIA DE NOLTE (Violin)... .. 1876 | WILLIAM SUTTON (Violin) 1878 |
| ALFRED HARPER (Double Bass) 1876 | CHARLES F. E. CATCHPOLE (Horn) 1878 |

BALFE SCHOLARS.

| | |
|--|---|
| WILLIAM SEWELL 1876 | STEWART MACPHERSON 1882 |
| PERCY STRANDERS 1877 | STEWART MACPHERSON (re-elected) 1883 |
| GEORGE JOHN BENNETT 1878 | ALBERT FOX 1884 |
| GEORGE JOHN BENNETT (re-elected) 1879 | TOM HARRISON FREWIN 1885 |
| GEORGE JOHN BENNETT (re-elected) 1880 | ARTHUR E. GODFREY 1886 |
| FREDERICK K. HATTERSLEY ... 1881 | REGINALD STEGGALL 1887 |

LADY JENKINSON'S THALBERG SCHOLARS.

| | |
|--------------------------------------|---|
| ALICE HEATHCOTE 1877 | STANISLAUS SZCZEPANOWSKI (resigned) 1891 |
| PERCY STRANDERS (resigned) ... 1879 | PERCY HARMON (five terms) ... 1892 |
| ARTHUR DACE (two terms) 1881 | EDITH OSBORNE GREENHILL ... 1893 |
| MARGARET GYDE 1881 | CLAUDE FREDERIC POLLARD... 1895 |
| ARTHUR DACE (re-elected) 1883 | ELSIE ELLEN HORNE 1897 |
| MARIE JAMES 1885 | FELIX GERALD SWINSTEAD ... 1899 |
| EDGAR HULLAND 1887 | |
| MAUDE RIHLL 1889 | |

NOVELLO SCHOLAR.

| |
|----------------------------|
| WILLIAM SEWELL 1879 |
|----------------------------|

HENRY SMART SCHOLARS.

| | |
|--------------------------------|----------------------------------|
| WILLIAM JOHN KIPPS 1884 | GEORGE D. CUNNINGHAM 1896 |
| ROBERT HOUSTON MACDONALD 1890 | NELLIE MAUD WEASER 1899 |
| HARRIETT CLAIBORNE DIXON 1893 | |

JOHN THOMAS (WELSH) SCHOLARS.

| | |
|--|---------------------------------|
| ANN ELIZABETH GRIFFITH 1883 | CATHERINE WILLIAMS 1890 |
| ANEURIN JENKINS (resigned) ... 1886 | SIDNEY A. FREEDMAN 1893 |
| LLEWELA DAVIES (two years) ... 1887 | KATE WILLIAMS 1896 |
| LLEWELA DAVIES (re-elected one year) 1889 | BEATRICE EVELINE JONES ... 1899 |

LISZT SCHOLARS.

| | |
|--------------------------------|-------------------------------|
| GRACE MARY HENSHAW 1887 | REGINA DRUIFF... .. 1897 |
| IDA C. BETTS 1892 | WINIFRED CHRISTIE 1900 |

SAINTON-DOLBY SCHOLARS.

| | |
|------------------------------------|-----------------------------------|
| AMY AUGARDE (resigned) ... 1888 | MINNIE FLORENCE TEMPLE |
| BESSIE DORE (five terms) ... 1889 | CULLIS 1894 |
| HANNAH HOTTEN (three terms) 1891 | ELIZABETH E. A. M. M. WEBB.. 1897 |
| WINIFRED B. PEAKE (six terms) 1892 | MARY THOMPSON WILSON ... 1900 |

MACFARREN SCHOLARS.

| | |
|----------------------------------|--------------------------------|
| GRANVILLE R. BANTOCK 1889 | PERCY HILDER MILES 1896 |
| LLEWELA DAVIES 1892 | ADAM VON AHN CARSE 1899 |

SAINTON SCHOLARS.

| | |
|----------------------------------|--------------------------------|
| FLORENCE ELIZABETH MOSS ... 1893 | MARJORIE OLIVE HAYWARD... 1900 |
| ELSIE M. SOUTHGATE 1897 | |

ERARD CENTENARY PIANOFORTE SCHOLARS.

| | |
|-------------------------------|-----------------------------------|
| MABEL EVELYN BIGG 1892 | S. MARGUERITE H. C. ELZY ... 1895 |
| EDWIN YORK BOWEN 1898 | |

ERARD CENTENARY HARP SCHOLARS.

| | |
|-------------------------------|--------------------------------|
| ANNIE MARY HUGHES 1895 | GWENDOLINE ALICE E. MASON 1898 |
|-------------------------------|--------------------------------|

SIR MICHAEL COSTA SCHOLAR.

| | |
|-----------------------------|--|
| R. NEVILLE FLUX 1897 | |
|-----------------------------|--|

GORING THOMAS SCHOLARS.

| | |
|---------------------------|--------------------------------|
| HARRY FARJEON 1897 | PAUL WALFORD CORDER... .. 1901 |
|---------------------------|--------------------------------|

DOVE SCHOLARS.

| | |
|--------------------------------|---------------------------|
| EDWIN SPENCER DYKE 1897 | RUTH CLARKSON 1901 |
|--------------------------------|---------------------------|

GEORGE MENCE SMITH SCHOLARS.

| | |
|--------------------------------|-------------------------------|
| HENRY ALFRED ROJAS 1897 | WILLIAM DALTON BAKER ... 1901 |
| MARY ISABEL REANEY 1899 | |

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. LOCAL CENTRE EXHIBITIONERS.

| | |
|----------------------------------|-----------------------------------|
| HORACE BOWEN 1897 | PHOEBE WYNN ELIAS 1900 |
| FLORENCE MARGARET SCOTT ... 1899 | NORAH CHRISTINE UNDERHILL 1900 |
| HARRIET TATTERSALL 1899 | WINIFRED R. E. RICHARDSON... 1901 |
| AMY AMELIA JOYNER 1899 | MARY ELIZA MOSS 1901 |
| FRANCES MARGARET BENNETT 1900 | IRENE SCHARRER 1901 |

WESSELY EXHIBITIONERS.

| | |
|----------------------------------|------------------------------------|
| HILDA FLORENCE M. BARNES... 1899 | JESSIE SMITHER (resigned) ... 1899 |
|----------------------------------|------------------------------------|

ANONYMOUS EXHIBITIONERS FOR ORGAN PLAYING.

| | |
|------------------------------------|--|
| JESSIE BARRETT HANDLEY 1900 | |
|------------------------------------|--|

ORCHESTRAL WIND INSTRUMENT SCHOLARS.

| | |
|------------------------------------|------------------------------------|
| HENRY HORATIO SMITH (Oboe) 1901 | HARRY ROBERTS (Trombone) ... 1901 |
| ALFRED EDWIN BRAIN (Horn) 1901 | WILLIAM COX (Trumpet) ... 1901 |
| CATHERINE FIDLER (Cornet) ... 1901 | FRANCES M. M. SMITH (Oboe)... 1901 |

MENDELSSOHN SCHOLARSHIP.

(Not connected with the Royal Academy of Music.)

The following have won the Mendelssohn Scholarship while Students of the Royal Academy of Music, or have been sent to, or continued at, the Academy by the Scholarship Trustees in consequence of winning it. The former are indicated thus *, the latter thus †.

| | |
|-----------------------------------|------------------------------------|
| † ARTHUR SULLIVAN 1856 | * FREDERICK CORDER 1875 |
| * WILLIAM SHAKESPEARE 1871 | *† MAUDE VALÉRIE WHITE 1879 |
| *† MARY CRAWFORD 1872 | * CHRISTOPHER WILSON 1895 |
| *† EATON FANING 1873 | * PERCY HILDER MILES 1899 |

JOSEPH MAAS MEMORIAL PRIZEHOLDERS.

(See statement on page 26.)

| | |
|-------------------------------|---------------------------------|
| MALDWIN HUMPHREYS 1888 | CHAMBERS COLEMAN 1894 |
| EDWIN HOUGHTON 1890 | GWILYM RICHARDS 1895 |
| JOHN FLETCHER 1891 | R. WHITWORTH MITTON 1899 |
| REGINALD BROPHY 1892 | HENRY F. PLEVY 1900 |

MEMORIAL AND OTHER PRIZES.

Sterndale Bennett Prize.

A Purse of 10 Guineas is competed for annually in the Lent Term by Female Pianists who have been studying in the Academy, without intermission, for six consecutive Terms, including the current Term, and is awarded to the one who may be judged to play best a composition by Sir William Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

Parepa-Rosa Prize.

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best the pieces selected by the Committee, and announced two months before the Competition.

Charles Lucas Prize.

A Silver Medal (from a design from T. Woolner, R.A.), founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

TRUSTEES :

STANLEY LUCAS, H. R. EYERS, and F. W. DAVENPORT.

Llewelyn Thomas Prize.

The gift of HENRY EVILL, Esq., in memory of

LLEWELYN THOMAS, M.D., Brussels,

Hon. Physician of the Academy.

A Gold Medal, for Declamatory English Singing, is awarded in the Lent Term to the Female Candidate—Soprano and Contralto in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms, but no longer than three years from the date of the Competition.

Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, selected by the Committee of Management, the title of which will be announced two months before the Competition, and to play best a piece at first sight.

Evill Prize.

The gift of HENRY EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in the Lent Term to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

Hine Prize.

The bequest of MISS MARY HINE (*d.* 1880).

The amount is about £14, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by Male and Female Students of the Academy under seventeen years of age at the date of competition, and is awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the competition.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and JOHN THOMAS.

Sainton-Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. No holder of the Sainton-Dolby Scholarship is eligible to compete for the Prize.

Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother,
the late ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least nine consecutive Terms, including the current Term, and have throughout made singing their principal study. The Prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one month before the date thereof. The Examiners on each occasion will have power to withhold the Prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and Basses (including Baritones), in alternate years.

Louisa Hopkins Memorial Prize.

The gift of EDWARD LLOYD, Esq., in Memory of his Mother.

A Prize of 10 Guineas will be competed for in the Lent Term annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy throughout the six preceding Terms, including the current Term, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners

on each occasion will have power to withhold the Prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

James Tubbs Prize.

A gold-mounted Violin Bow, of their own manufacture, is presented annually by Messrs. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1902.

Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 5 Guineas will be competed for annually during the Lent Term by Male and Female Students who shall not have already won any Scholarship, Exhibition, or Prize for Composition. The Prize is awarded to the composer of the best work of which the subject is announced by the Committee two months before the date of the Competition.

Goldberg Prize.

Bequeathed by the CAVALIERE J. P. GOLDBERG,

Formerly Professor at the Academy.

A Prize of about 6 Pounds will be competed for annually in the Lent Term by Vocalists who have made Singing their principal study for Six consecutive Terms, including the Term in which the Examination is held. The several voices will compete in the following order—viz., Baritones and Basses; Sopranos and Mezzo-Sopranos; Tenors; Contraltos. The Prize will be awarded to the Candidate who shall sing best a composition chosen by the Committee and announced one month before the date of Competition.

Messrs. Hill & Sons' Prize.

A Violin, with bow and case, of their own manufacture, is presented annually in July by Messrs. W. E. HILL & SONS, and is awarded without competition to such Student of the Violin as the Principal shall consider most deserving thereof.

Robert Newman Prize.

The gift of ROBERT NEWMAN, Esq.,
Formerly a Student at the Academy.

A Prize of 10 Guineas will be competed for annually in the Mid-summer Term by Students who have made Organ Playing their principal study during the whole of the current Academic year, and will be awarded to the Candidate who shall fulfil such requirements as shall be announced by the Committee of Management two months before the date of the Competition.

Dove Prize.

By the will of the late Mr. EDWIN SAMUEL DOVE a Bequest is made to the Royal Academy of Music for the purpose of founding a Prize of 10 Guineas, to be awarded annually in July to that Student who shall have most distinguished himself or herself in general excellence, assiduity, and industry during the past year.

Walter Macfarren Prizes.

For Pianoforte-playing.

Founded by WALTER MACFARREN, Esq., F.R.A.M., in 1896,
In Commemoration of the Jubilee of his Professorship at the Royal Academy of Music.

Two Gold Medals are to be competed for annually at the Summer Examination, and are to be awarded by the Examining Board to those two Students, Male and Female respectively, in the highest division of Pianoforte-playing, who shall give the best rendering of pieces to be chosen by the Committee of Management from Pianoforte or Harpsichord Music, ancient or modern, or from the Pianoforte Compositions of the Founder, the titles of which shall be announced four weeks before the date of the Examination.

TRUSTEES :

SIR A. C. MACKENZIE and THOMAS THRELFALL.

Charlotte Walters Prizes.

For Dramatic Elocution.

Founded 1897 by Miss C. WALTERS, Ex-Student and Sub-Professor.

These Prizes are of the value of 5 Guineas each, and are awarded annually in July by the Board of Examiners in Elocution to those two

Students, Male and Female, who pass the best examination in one of the three highest divisions.

TRUSTEES :

SAMUEL AITKEN, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

Gilbert Betjemann Memorial Prize.

For Operatic Singing.

Founded 1897 by G. H. BETJEMANN, Esq., Hon. R.A.M., in memory of his Son, GILBERT RICHARD BETJEMANN, Student, Sub-Professor, and Associate.

A Gold Medal of the value of 10 Guineas is awarded annually in July to that member of the Operatic Class who shall have displayed the greatest talent and ability, or shall have shown the greatest diligence and made the most satisfactory progress during the current Academic year.

TRUSTEES :

SIR A. C. MACKENZIE and THOMAS THRELFALL.

Swansea Eisteddfod Prize (biennial).

Founded out of the surplus funds of the National Eisteddfod, 1891.

This Prize is of the value of about £6, and is competed for biennially in July. It is open to all voices, and is to be awarded to that Candidate who may be judged to display the best voice in conjunction with musical aptitude in singing a piece selected by the Committee of Management, and announced one month before the date of the competition. Candidates must be natives of Wales or the children of Welsh parents, and must have been studying at the Royal Academy of Music throughout the current Academic year. The Committee have power to withhold the Prize in the event of there not being at least three Candidates, or if in the opinion of the Adjudicators no Candidate evinces sufficient talent to be worthy of it.

TRUSTEES :

SIR A. C. MACKENZIE, JOHN AERON THOMAS, M.P., JOSEPH HALL, RHYS JONES, and THOMAS WILLIAM JAMES.

Sauret Prize.

A Purse of 6 Guineas, the gift of Mr. EMILE SAURET, is competed for annually at Easter, and is awarded to that Student who shall give the best rendering of the piece for violin selected by the Committee and announced one month previous to the date of competition. The Prize is open to Male and Female Violinists who shall already have been awarded the silver medal of the Academy for that branch of study.

Ridley Prentice Prize.

Founded by subscription in memory of RIDLEY PRENTICE, Ex-Student of the Royal Academy of Music.

A Silver Medal and a Purse is awarded by the Committee of Management annually in July to that Sub-Professor who shall have attained the best results in teaching during the past Academic year.

TRUSTEES :

SIR A. C. MACKENZIE, W. H. CUMMINGS, and T. THRELFALL.

Julia Leney Prize.

Founded by MISS JULIA LENEY, 17 February, 1900.

A Prize of the annual value of about 5 Guineas is competed for annually in July by Students of the Harp, under conditions to be determined on from time to time by the Committee of Management.

TRUSTEES :

SIR A. C. MACKENZIE, THOMAS THRELFALL, and JOHN THOMAS.

R.A.M. Club Prize.

A Prize of 10 Guineas, the gift of "The R.A.M. Club," will be competed for annually by Male and Female Students. The subject of study to be determined from time to time, and announced together with the general conditions of the Competition.

Frederick Westlake Memorial Prize.

Founded by Subscription, 1900,

In memory of FREDERICK WESTLAKE (1840—1898), Student, Professor, and Member of Committee of Management.

A Prize of the present annual value of 8 Guineas will be competed for annually by Male and Female Students in alternate years, under conditions to be determined on from time to time by the Committee of Management. The Prize is open to all Students of the Academy who have made Pianoforte Playing their principal study for nine consecutive Terms, including the Term in which the Competition takes place. The test to be the performance of a slow movement from one of Beethoven's Sonatas, and the sight reading of a piece chosen for the purpose.

TRUSTEES :

WALTER CECIL MACFARREN, H. R. EYERS, and WM. WESTLAKE.

Battison Haynes Prize.

Founded by Bequest of the late Mr. WALTER BATTISON HAYNES, Professor of Composition at the R.A.M., 1890—1900.

A Prize of the value of about £6 per annum will be competed for annually in the Michaelmas Term. The Prize will be awarded for the composition of a piece, the nature of which will be duly announced by the Committee of Management.

TRUSTEES :

EDWARD E. COOPER, THOMAS THRELFALL, and SIR A. C. MACKENZIE.

KELSALL PRIZEHOLDERS.

| | | | |
|-----------------------|------|--------------------------|------|
| CHARLES ISAAC | 1858 | FRANK ARNOLD | 1878 |
| FRANK AMOR | 1859 | WINIFRED ROBINSON | 1885 |
| W. FRYE PARKER | 1871 | | |

STERNDALE BENNETT PRIZEHOLDERS.

| | | | |
|-------------------------------|------|------------------------------|------|
| FLORENCE A. BAGLEHOLE ... | 1872 | ROSE GOODE (additional), per | |
| ANNIE J. MARTIN | 1873 | W. DORRELL, Esq. | 1881 |
| ALICE MARY CURTIS... .. | 1874 | LILIAN MUNSTER | 1882 |
| FANNY BOXELL | 1875 | FRANCES M. C. SMITH | 1883 |
| KATE STEEL | 1876 | DORA ROBINSON... .. | 1884 |
| NANCY EVANS | 1877 | JANE TAYLOR | 1885 |
| JESSIE PERCIVAL | 1878 | ETHEL M. BOYCE | 1886 |
| DINAH SHAPLEY (additional), | | DORA BRIGHT | 1887 |
| per W. DORRELL, Esq. ... | 1878 | EDITH L. YOUNG | 1888 |
| MARGARET GYDE | 1879 | AMY E. HORROCKS | 1889 |
| ALICE HEATHCOTE (additional), | | MARGARET E. FORD | 1890 |
| per W. DORRELL, Esq. ... | 1879 | LLEWELA DAVIES | 1891 |
| DINAH SHAPLEY | 1880 | LAVINIA POWELL | 1892 |
| AMY HARE (additional), per W. | | LILIAS PRINGLE... .. | 1893 |
| DORRELL, Esq. | 1880 | SYBIL PALLISER... .. | 1894 |
| MAUD WILLETT (additional), | | GERTRUDE PEPPERCORN | 1895 |
| per CHARLES HALLÉ, Esq. | 1880 | LILY WEST | 1896 |
| ANNIE CANTELO | 1881 | ELSTIE E. HORNE... .. | 1897 |
| MARY BRUCE SANDERSON (ad- | | FLORENCE DAWES | 1898 |
| ditional), per CHARLES | | VERA MARGOLIES | 1899 |
| HALLÉ, Esq. | 1881 | MARGUERITE ELZY | 1900 |
| | | WINIFRED CHRISTIE | 1901 |

PAREPA-ROSA PRIZEHOLDERS.

| | | | |
|--------------------------|------|---------------------------|------|
| NESSIE GOODE | 1874 | KATE NORMAN | 1888 |
| JOHN LOFTING WADMORE ... | 1875 | MALDWYN HUMPHREYS | 1889 |
| MARY DAVIES | 1876 | MARIE HOOTON | 1890 |
| JAMES SAUVAGE... .. | 1877 | JOHN WALTERS | 1891 |
| ELLEN A. ORRIDGE | 1878 | MINNIE ROBINSON | 1892 |
| J. HERVET D'EGVILLE ... | 1879 | REGINALD BROPHY | 1893 |
| CLARA SAMUELL | 1880 | GERTRUDE BEVAN | 1894 |
| BEN DAVIES... .. | 1881 | BERTRAM H. WALLIS | 1895 |
| HILDA WILSON | 1882 | CLARA WILLIAMS | 1896 |
| MUSGROVE TUFNAIL... .. | 1883 | WILLIAM R. MAXWELL | 1897 |
| MARGARET HOARE | 1884 | EDITH NUTTER | 1898 |
| WILLIAM NICHOLL | 1885 | ERIC DUDLEY | 1899 |
| BLANCHE MURRAY | 1886 | ETHEL WOOD | 1900 |
| DAVID HUGHES | 1887 | | |

CHARLES LUCAS PRIZEHOLDERS.

| | | | |
|-----------------------------------|------|--------------------------------------|------|
| ARTHUR HERBERT JACKSON | 1875 | WILLIAM G. WOOD | 1882 |
| First Movement of Symphony. | | First Movement of Trio, for Piano- | |
| EATON FANING | 1876 | forte, Violin, and Violoncello. | |
| "Magnificat," for Solo, Chorus, | | FREDERICK K. HATTERSLEY... .. | 1883 |
| Band, and Organ. | | Madrigal. | |
| R. HARVEY LÖHR | 1877 | STEWART MACPHERSON | 1884 |
| First Movement of Violin Quartet. | | First Movement of Pianoforte Sonata. | |
| R. HARVEY LÖHR | 1878 | EDWARD GERMAN | 1885 |
| Psalm, for Unaccompanied Chorus. | | "Te Deum," for Voices and Organ. | |
| ARTHUR GORING THOMAS ... | 1879 | ARTHUR E. GODFREY | 1886 |
| "Hero and Leander," Vocal Scena. | | First Movement of Stringed Quartet. | |
| ARTHUR GORING THOMAS ... | 1880 | E. CUTHBERT NUNN | 1887 |
| Slow Movement of Sonata, for | | First Movement of a Symphony. | |
| Pianoforte and Violin. | | DORA BRIGHT | 1888 |
| GEORGE JOHN BENNETT | 1881 | Variations on an Original Theme, | |
| "Jubilate" for Chorus, Band and | | for Pianoforte, Violin, Viola, | |
| Organ. | | and Violoncello. | |

CHARLES LUCAS PRIZEHOLDERS—Continued.

| | |
|---|--|
| ETHEL M. BOYCE 1889 | JOHN B. McEWEN 1895 |
| Introduction and Rondo for Piano-forte, Violin, and Violoncello. | Choral Piece for Female Voices with Accompaniment for Small Orchestra. |
| LEARMONT DRYSDALE 1890 | WILLIAM H. REED 1896 |
| Overture to a Comedy. | Slow Movement and Rondo for Violin and Pianoforte. |
| GEORGE F. WRIGLEY 1891 | JOSEPH C. HOLBROOK 1897 |
| I. Kyrie Eleison, { For four-part | Ballet Suite for Stringed Orchestra. |
| II. Gloria, { Chorus, Solo, Orchestra, and Organ. | PERCY HILDER MILES 1898 |
| CHARLES MACPHERSON 1892 | Andante and Allegro for Pianoforte and String Quartet. |
| Andante and Scherzo for Flute, Oboe, Clarinet, 2 Horns, and Bassoon. | HARRY FARJEON 1899 |
| HERMANN F. LÖHR 1893 | Theme and Variations for two Pianofortes. |
| Ballet Suite for small Orchestra. | G. DORRINGTON CUNNINGHAM 1900 |
| LLEWELA DAVIES 1894 | Fantasia for Stringed Orchestra and Organ. |
| Introduction and Allegro for Piano-forte, Violin, Viola, and Violoncello. | |

LLEWELYN THOMAS PRIZEHOLDERS.

| | |
|---------------------------------|---------------------------------|
| ELLEN A. ORRIDGE 1877 | EMILY SQUIRE 1890 |
| LEONORA BRAHAM 1878 | MARY HAY 1891 |
| MARIAN MCKENZIE 1879 | ELIZABETH MACKENZIE 1892 |
| MATILDA ROBINSON 1880 | MARY THOMAS 1893 |
| ANNIE GREY 1881 | LOUIE HOWELL 1894 |
| KATE HARDY 1882 | JANE SPICER 1895 |
| ALEXANDRA EHRENBERG 1883 | ETHEL NEWCOMBE 1896 |
| MARIE ETHERINGTON 1884 | FRANCES McCULLOCH 1897 |
| BLANCHE MURRAY 1885 | GERTRUDE DRINKWATER... .. 1898 |
| JULIA NEILSON 1886 | CATHERINE A. REES 1899 |
| HANNAH MARIA JONES 1887 | ETHEL MARY WOOD 1900 |
| KATE NORMAN 1888 | LILIAN CLARKE 1901 |
| LIZZIE NEAL 1889 | |

NILSSON PRIZEHOLDERS.

| | |
|------------------------------------|-------------------------------------|
| MARY DAVIES, 1st prize 1877 | ANNIE BUTTERWORTH, 1st prize 1878 |
| MARIAN WILLIAMS, 2nd prize... 1877 | ELLEN A. ORRIDGE, 2nd prize... 1878 |

HEATHCOTE LONG PRIZEHOLDERS.

| | |
|-----------------------------------|---------------------------------------|
| PERCY STRANDERS 1878 | Fritz W. READ 1892 |
| F. W. W. BAMPFYLDE 1879 | HAROLD E. MACPHERSON... .. 1893 |
| CHARLES T. CORKE 1880 | G. HERBERT FRYER 1894 |
| HERBERT LAKE 1881 | CLAUDE FREDERIC POLLARD 1895 |
| ARTHUR DACE 1882 | JOSEPH C. HOLBROOK 1896 |
| SEPTIMUS B. WEBBE } 1882 | CUTHBERT F. WHITEMORE 1897 |
| GEORGE W. F. CROWTHER 1883 | GERALD F. KAHN 1898 |
| ALFRED IZARD 1884 | FELIX GERALD SWINSTEAD 1899 |
| FREDK. JAMES GOSTELOW 1885 | EDWIN YORK BOWEN 1900 |
| ALBERT FOX 1886 | GEORGE D. CUNNINGHAM (addi- |
| EDGAR HULLAND 1887 | tional prize given by examiners) 1900 |
| WILLIAM J. KIPPS 1888 | |

BONAMY DOBREE PRIZEHOLDERS.

| | |
|-----------------------------------|---------------------------------|
| WILLIAM E. WHITEHOUSE 1878 | GERTRUDE M. E. HALL 1892 |
| JAMES E. HAMBLETON 1882 | MAY H. MUKLE... .. 1894 |
| WILLIAM C. HANN 1883 | AUDREY E. CHAPMAN 1895 |
| ERNEST BURTON... .. 1884 | DEZSÖ KORDY 1896 |
| C. H. ALLEN GILL 1885 | BERTIE WITHERS 1897 |
| JOHN CARRODUS, Jun. 1886 | RICHARD PRESTRIDGE V. TABB 1898 |
| CLEMENT HANN 1888 | ARTHUR C. MANEY 1899 |
| BERTIE P. PARKER 1889 | ETHEL PETTIT 1900 |
| HERBERT WALENN 1891 | |

EVILL PRIZEHOLDERS.

| | | | |
|-----------------------------|------|------------------------------|------|
| ARTHUR F. JARRATT... .. | 1879 | JOHN WALTERS | 1891 |
| BEN DAVIES... .. | 1880 | PHILIP BROZEL | 1892 |
| FRANK MAY... .. | 1881 | TOM JAMES | 1893 |
| JOHN G. ROBERTSON... .. | 1882 | REGINALD BROPHY | 1894 |
| MUSGROVE TUFNAIL... .. | 1883 | BERTRAM H. WALLIS | 1895 |
| WALTER MACKWAY | 1884 | GWILYM RICHARDS | 1896 |
| CHARLES COPLAND | 1885 | DAVID BAXTER | 1897 |
| MALDWYN HUMPHREYS | 1886 | R. WHITWORTH MITON | 1898 |
| ALEC MARSH | 1887 | WILLIAM E. BEAZLEY | 1899 |
| WILLIAM E. HELLAWELL | 1888 | WILLIAM ROBERT MAXWELL... .. | 1900 |
| DAVID HUGHES | 1889 | GEORGE R. SENTOR | 1901 |
| EDWIN HOUGHTON | 1890 | | |

READ PRIZEHOLDERS.

| | | | |
|------------------------------|------|--------------------------|------|
| TOBIAS A. MATTHAY, 1st prize | 1879 | HENRY R. ROSE, 2nd prize | 1879 |
|------------------------------|------|--------------------------|------|

SANTLEY PRIZEHOLDERS.

| | | | |
|-----------------------------|------|--------------------------------|------|
| RICHARD HARVEY LÖHR | 1879 | WILLIAM J. KIPPS | 1887 |
| PERCY STRANDERS | 1880 | ARTHUR E. GODFREY | 1888 |
| BEATRICE DAVENPORT | 1882 | FRANK HOLLIS | 1891 |
| ALFRED E. IZARD | 1883 | LLEWELA DAVIES | 1892 |
| AGNES SERRUYS | 1884 | STANISLAUS SZCZEPANOWSKI... .. | 1893 |
| SEPTIMUS B. WEBBE... .. | 1885 | EDITH OSBORNE GREENHILL... .. | 1894 |
| GILBERT R. BETJEMANN | 1886 | | |

HINE PRIZEHOLDERS.

| | | | |
|---------------------------------|------|---------------------------------|------|
| ANNIE V. MUKLE | 1880 | ELIZABETH ETHEL SAVAGE | 1891 |
| STEWART MACPHERSON | 1881 | STANISLAUS SZCZEPANOWSKI... .. | 1892 |
| SEPTIMUS WEBBE | 1882 | PERCY HILDER MILES | 1893 |
| ALBERT FOX | 1883 | ROBERT NEVILLE FLUX | 1894 |
| ARTHUR E. GODFREY | 1884 | HARRIETT CLAIBORNE DIXON | 1895 |
| MABEL LYONS | 1885 | ALDO ANTONIETTI | 1896 |
| CORELLI WINDEATT | 1886 | ARTHUR ERSKINE NEWSTEAD | 1897 |
| AVICE BOXALL | 1887 | KATIE E. B. MOSS | 1898 |
| ETHEL BARNES | 1888 | EDWIN YORK BOWEN | 1899 |
| ADA TUNKS | 1889 | MARJORIE OLIVE HAYWARD | 1900 |
| WILLIAM FRED. WINCKWORTH | 1890 | | |

JAMES TUBBS & SON'S PRIZEHOLDERS.

| | | | |
|--------------------------|------|-------------------------------|------|
| WALTER HANN | 1884 | KATHERINE WILSON... .. | 1893 |
| ARTHUR PULHAM | 1885 | CHARLES T. GREENHEAD... .. | 1894 |
| LILIAN LANGDON | 1886 | FLORENCE E. MARSH | 1895 |
| CATHERINE LESTER | 1887 | SIDNEY A. FREEDMAN | 1896 |
| ARTHUR E. DYSON | 1888 | MAUD F. RISELEY | 1897 |
| AMY CROMMELIN | 1889 | GWENDOLEN DAVIES... .. | 1898 |
| HAROLDINE NOTT | 1890 | EVELYN M. RUSSELL... .. | 1899 |
| MAURICE JACOBI | 1891 | MARJORIE OLIVE HAYWARD | 1900 |
| THOMAS BAILANTYNE | 1892 | | |

LOW PRIZEHOLDER.

| | |
|-----------------------|------|
| KATHLEEN WATTS | 1888 |
|-----------------------|------|

SAINTON-DOLBY PRIZEHOLDERS.

| | | | |
|-------------------------------|------|---------------------------|------|
| HELEN SAUNDERS | 1886 | LYDIA CARE... .. | 1894 |
| JULIA NEILSON | 1887 | AMY SARGENT | 1895 |
| HANNAH JONES | 1888 | GERTRUDE BEVAN | 1896 |
| EMILY SQUIRE | 1889 | GERTRUDE DRINKWATER... .. | 1897 |
| MARY HAY | 1890 | JULIA FRANKS | 1898 |
| FLORENCE BETHELL | 1891 | CHRISTINE WARNER... .. | 1899 |
| EDITH MARY HANDS... .. | 1892 | EDITH NUTTER | 1900 |
| BEATRICE STANLEY LUCAS | 1893 | | |

WORSHIPFUL COMPANY OF MUSICIANS MEDALHOLDERS.

| | |
|----------------------------|--------------------------------|
| STANLEY HAWLEY 1890 | PERCY HILDER MILES 1896 |
| LLEWELA DAVIES 1893 | HARRY FARJEON 1899 |

LESLIE CROTTY PRIZEHOLDERS.

| | |
|----------------------------|------------------------------|
| DAVID HUGHES 1890 | ARTHUR WALENN 1893 |
| JOHN WALTERS 1891 | TOM MEURIG JAMES 1894 |
| ARTHUR APPELEY 1892 | |

RUTSON MEMORIAL PRIZEHOLDERS.

| | |
|----------------------------------|---------------------------------|
| GRETA WILLIAMS 1890 | GWILYM RICHARDS 1896 |
| DAVID HUGHES 1890 | GERTRUDE BQOTH 1897 |
| ETHEL BARNARD 1890 | REGINALD CHALCRAFT 1897 |
| FRANCES TURNER 1891 | ANNA BELLA McDONALD 1898 |
| FLORENCE BETHELL 1892 | R. WHITWORTH MITTON 1898 |
| VENA GALBRAITH 1893 | EDITH NUTTER 1899 |
| GERTRUDE HUGHES 1894 | HENRY A. ROJAS 1899 |
| MARY A. HOWARD 1895 | KATIE E. B. MOSS 1900 |
| FREDERICK B. RANALOW 1895 | JOHN STRAFFORD 1900 |
| ALICE C. CRAWLEY 1896 | |

LOUISA HOPKINS MEMORIAL PRIZEHOLDERS.

| | |
|-------------------------------------|--------------------------------------|
| EDITH WILLIAMS 1891 | VERA MARGOLIES 1897 |
| LLEWELA DAVIES 1892 | S. H. MARGUERITE C. ELZY 1898 |
| IDA C. BETTS 1893 | ELSIE ELLEN HORNE 1899 |
| EDITH OSBORNE GREENHILL 1894 | MARION I. H. WHITE 1900 |
| SYBIL PALLISER 1895 | WINIFRED CHRISTIE 1901 |
| GERTRUDE PEPPERCORN 1896 | |

SILVANI AND SMITH PRIZEHOLDERS.

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| ALDEBERT ALLEN 1891 | MICHAEL DONNAWELL 1895 |
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ROBERT COCKS & CO. PRIZEHOLDERS.

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| EDITH OSBORNE GREENHILL 1892 | GEORGE AITKEN 1895 |
| ISABEL COATES 1893 | LILY WEST 1895 |
| HAROLD E. MACPHERSON 1893 | WELTON HICKIN 1896 |
| BERNARD FLANDERS 1894 | VERA MARGOLIES 1896 |
| GERTRUDE PEPPERCORN 1894 | GEORGE D. CUNNINGHAM 1897 |

CHARLES MORTIMER PRIZEHOLDERS.

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| FRANK IDLE (Andante and Scherzo for Violin and Pianoforte) 1893 |
| MARY MILDRED AMES (Andante and Allegro for Clarinet and Pianoforte) 1894 |
| SYBIL PALLISER (Suite for Pianoforte) 1895 |
| WILLIAM H. REED (Romance and Valse for Pianoforte Duet) 1896 |
| HUBERT G. OKE (Trio for three Female Voices with Pianoforte Accompaniment) 1897 |
| WELTON HICKIN (Introduction and Allegro for Viola, Violoncello, and Pianoforte) 1898 |
| MARION WHITE (First Movement of Sonata for Violin and Pianoforte) 1899 |
| MARGARET A. HARDING (Miniature Suite for Pianoforte) 1900 |
| GEORGE R. SENIOR (Two Duets for Female Voices) 1901 |

GOLDBERG PRIZEHOLDERS.

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|---|------------------------------------|
| TOM MEURIG JAMES 1894 | JANE SPICER 1897 |
| BEATRICE STANLEY LUCAS 1895 | REGINALD CHALCRAFT 1898 |
| EVELYN LANGDON 1895 | ETHEL MARY WOOD 1899 |
| (Extra Prize, per Mdme. Clara Samuel-Rose.) | WILLIAM ROBERT MAXWELL 1900 |
| GWILYM RICHARDS 1896 | KATE KELYN WILLIAMS 1901 |

SWANSEA EISTEDDFOD PRIZEHOLDER.

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| GERTRUDE DRINKWATER 1899 |
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NORMAN SALMOND PRIZEHOLDERS.

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| SYLVIA WARDELL 1894 | SARAH A. GOMERSALL 1896 |
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AGNES ZIMMERMANN PRIZEHOLDERS.

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| SYBIL PALLISER { 1894 | ETHEL VIOLET CAVE { 1899 |
| CHRISTOPHER WILSON { | ELSIE ELLEN HORNE { |

SIR AUGUSTUS HARRIS TESTIMONIAL PRIZEHOLDER.

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| EDITH OSBORNE GREENHILL 1894 |
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W. E. HILL & SONS' PRIZEHOLDERS.

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| EDMUND MANEY... .. 1895 | MARJORIE OLIVE HAYWARD 1898 |
| STEPHEN CHAMP 1896 | IRENE PENSO 1899 |
| HENRY C. HOLBROOK 1897 | IRENE E. GREENLEAF 1900 |

MAGPIE MADRIGAL SOCIETY PRIZEHOLDER.

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| HARRIETT CLAIBORNE DIXON 1896 |
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ROBERT NEWMAN PRIZEHOLDERS.

| | |
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| KATE ANNIE FIELD 1896 | LEONARD HART 1899 |
| EUSTACE TURNER 1897 | ERNEST READ 1900 |
| WALTER SIDNEY VALE 1898 | |

SAURET PRIZEHOLDERS.

| | |
|--------------------------------|-----------------------------------|
| PERCY HILDER MILES 1897 | E. SPENCER DYKE 1900 |
| EDITH BYFORD 1898 | MAJORIE OLIVE HAYWARD 1901 |
| MARIAN JAY 1899 | |

CHARLOTTE WALTERS PRIZEHOLDERS.

| | |
|--------------------------------|------------------------------------|
| CLARE BUTLER 1897 | ESTELLE MAUD HAWSON 1899 |
| DAVID BAXTER 1897 | LILLA J. HOSKING 1899 |
| MARGARET CHATWIN 1898 | WALTER NUGENT B. MONCK 1900 |
| W. HERBERT BAGNALL 1898 | GERTRUDE L. HARVEY 1900 |

WALTER MACFARREN PRIZEHOLDERS.

| | |
|---------------------------------|----------------------------------|
| GERTRUDE PEPPERCORN 1897 | CLAUDE F. POLLARD... .. 1897 |
| ELsie ELLEN HORNE 1898 | BERNARD C. FLANDERS 1898 |
| MARION I. H. WHITE 1899 | FREDERICK G. H. MOORE... .. 1899 |
| MABEL COLYER 1900 | ROBERT NEVILLE FLUX 1900 |

GILBERT R. BETJEMANN PRIZEHOLDERS.

| | |
|---------------------------------|-----------------------------|
| ISABEL E. JAY 1897 | ETHEL MARY WOOD 1899 |
| R. WHITWORTH MITTON 1898 | ERNEST TORRENCE 1900 |

RIDLEY PRENTICE MEMORIAL PRIZEHOLDERS.

| | |
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| ANNIE MARGARET CHILD 1898 | H. GERTRUDE BAMPFYLDE 1900 |
| CLAUDE FREDERICK POLLARD 1899 | |

DOVE PRIZEHOLDERS.

| | |
|---------------------------|------------------------------------|
| EDITH BYFORD 1897 | ETHEL MARY WOOD 1899 |
| STEPHEN CHAMP 1898 | MARJORIE OLIVE HAYWARD 1900 |

ROBERT BURNS CLUB PRIZEHOLDERS.

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| ROBERT NEVILLE FLUX 1899 | HARRY FARJEON 1899 |
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FREDERICK WESTLAKE MEMORIAL PRIZE.

| |
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| MARGUERITE ELZY 1900 |
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JULIA LENEY PRIZEHOLDER.

| |
|---|
| GWENDOLINE ALICE EILEAN MASON 1900 |
|---|

R.A.M. CLUB PRIZEHOLDER.

| |
|---------------------------|
| HARRY FARJEON 1901 |
|---------------------------|

FELLOWS.

F.R.A.M.

ADLINGTON, WILLIAM.
ALLISON, HORTON CLARIDGE., Mus. D.
T.C.D. et Mus. Bac. Cantab.

BAMBRIDGE, GEORGE EDMUND.
BAMBRIDGE, WILLIAM SAMUEL, Mus. B.
Oxon.

BARNETT, JOHN FRANCIS.
BENNETT, GEORGE JOHN, Mus. D.
Cantab.

CHESHIRE, JOHN.
CORDER, FREDERICK.
CUMMINGS, RICHARD.
CURWEN, JOHN SPENCER.

DAVIES, BEN.
DAWSON, W. H. C.
DOCKER, FREDERICK A. W.
DOYLE, CHARLES W.

EDWARDS, FREDERICK GEORGE.
EYERS, HENRY ROBERT.
EYRE, ALFRED J.

FANING, EATON, Mus. Doc. Cantab.
FORD, ERNEST.
FOSTER, MYLES BIRKETT.

GERMAN, EDWARD.
GILBERT, ALFRED.
GODFREY, CHARLES.
GODFREY, LIEUT. DAN.
GREENISH, ARTHUR JAMES, Mus. D.
Cantab.

HARPER, THOMAS.
HAY, WALTER CECIL.

KEMP, STEPHEN.

LEMARE, EDWIN H.
LITTLE, H. WALMSLEY, Mus. D. Oxon.

MACFARREN, WALTER.
MACKENZIE, Sir ALEXANDER CAMP-
BELL, Mus. D. St. And., Cantab., et
Edin.

MACPHERSON, STEWART.
MATTHAY, TOBIAS.
MCNAUGHT, WM. G., Mus. D. Cantuar.
MOUNT, GEORGE.

NICHOLL, WILLIAM.
NUNN, JOHN H.

O'LEARY, ARTHUR.
OSWALD, ARTHUR.

PARKER, LOUIS NAPOLEON.
PARKER, W. FRYE.

PARRY, JOSEPH, M.A., Mus. D. Cantab.
PHIPPS, WILLIAM HENRY.
PYE, KELLOW JOHN, Mus. B. Oxon.
PYNE, KENDRICK J.

RADCLIFF, JOHN.
ROSE, HENRY R.

SHAKESPEARE, WILLIAM.
SMITH, J. WHITEHEAD.
STEGGALL, CHARLES, Mus. D. Cantab.

THOMAS, JOHN.
THOMPSON, ARTHUR.
THOMSON, JAMES (London).

WALLWORTH, THOMAS A.
WEEKES, SAMUEL, Mus. D. Dub.
WHEELDON, GEORGE.
WHITEHOUSE, WILLIAM E.
WOOD, HENRY J.
WRIGLEY, JOHN.

AYLWARD, Miss LEILA.

BANKS, Miss ANNIE.
BAXTER, Madame LAURA.

CHUBB, Mrs., late Miss Sophia Messent.

DAVIES, Mrs. CADWALLADR, late Miss
Mary Davies.

HARE, Miss AMY.
HENDERSON, Miss E. ROBERTINE.
HORROCKS, Miss AMY E.
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Alwina Valleria.

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MACIRONE, Miss CLARA A.
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PALMER, Miss BESSIE.

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McKenzie).

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Jane Martin.

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WHITE, Miss MAUDE VALÉRIE.
WILSON, Miss HILDA.

ZIMMERMANN, Miss AGNES.

Deceased Fellows.

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AYLWARD, WILLIAM HENRY.

BALY, WILLIAM.
BANISTER, HENRY CHARLES.
BARNBY, Sir JOSEPH.
BARNETT, ROBERT.
BAUMER, HENRY.
BENNETT, Sir WM. STERNDALE, Mus.
D., M.A., Cantab.; D.C.L. Oxon.
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BLAGROVE, HENRY GAMBLE.
BLAGROVE, RICHARD.
BODDA, FRANK R.
BRIZZI, S.

COX, FRANK ROWLAND.
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CUSINS, Sir WILLIAM G.

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FOLKES, FREDERICK R.
FOWLER, CHARLES.

GODFREY, FREDERICK.

HARPER, CHARLES.
HARRISON, WILLIAM.
HILL, HENRY WEIST.
HOLMES, WILLIAM HENRY.
HOWELL, EDWARD.
HOWELL, JAMES.
HULLAH, JOHN P., LL.D. Edin.

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JEWSON, FREDERICK BOWEN.

LATTER, RICHARD.
LATTER, WALTER.
LUCAS, CHARLES.
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NEILSON, EDWIN JOHN.
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PHILLIPS, WILLIAM LOVELL.

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SULLIVAN, Sir ARTHUR SEYMOUR,
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THOMAS, EDWARD W.
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 HANN, LEWIS ROBERT.
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 RICHARDS, WESTLEY. [Cantab.
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 STREATHER, ALFRED.
 STREATHER, WILLIAM.
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 WALENN, GERALD.
 WALENN, HERBERT.
 WEBBE, SEPTIMUS.
 WEEKES, FREDERIC.
 WEEKES, WALTER PENKEVIL.
 WELCH, GEORGE W.
 WENDT, THEOPHIL.
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 late Miss Trotman.
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 BUER, Miss EMMA.
 BULL, Miss LEILA MARION.
 BULL, Mrs., late Miss Eliza C. C. Cole.
 BURDEN, Miss LILIAN.
 BURMESTER, Miss MABEL.
 BURMESTER, Mrs., late Miss Baglehole.
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 Gillington.
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 DAVIES, Miss LLEWELA (Mrs. Frederic
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 Edridge.
 DIXON, Miss HARRIET CLAIBORNE.
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 Noorden.
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 ELLAM, Miss LUCY.
 ELLICOTT, Miss ROSALIND F.
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 Graham.
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 GILDER, Miss HENRIETTA.
 GODFREY, Miss MARGARET.
 GOLDSBORO', Miss EDITH.
 GOOLD, Miss ETHEL.
 GREEN, Madame EVELYN.
 GREENE, Mrs., late Miss E. Mason.
 GREENHILL, Miss EDITH OSBORNE.
 GYDE, Miss MARGARET.
 HANN, Miss MARIANNE SOPHIA.
 HARDIE, Mrs., late Miss A. M. Wyatt (Guernsey).
 HARRISON, Miss FRANCES.
 HAZARD, Miss ADA.
 HEATH, Mrs., late Miss Jessie Percival.
 HEDGES, Mrs., late Miss Jessie Jones.
 HORNE, Miss ELSIE ELLEN.
 HOWARD, Miss MARY ANASTASIA.
 IVERSON, Miss GRACE.
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 JAMES, Miss MARIE.
 JAY, Miss ISABEL EMILIE.
 JAY, Miss MARIAN.
 JONAS, Miss ELIZABETH G.
 JONES, Miss HANNAH.
 KENNEDY, Miss MARGARET.
 KENT, Mrs. W. L., late Miss H. Condron.
 KNATCHBULL, Mrs. W., late Miss Dora Bright.
 LATTI, Mrs. AGNES.
 LATTER, Miss EMILY.
 LEIR, Mrs., late Miss Mabel Lyons.
 LEY, Mrs., late Miss Isabel Thurgood.
 LUCAS, Miss BEATRICE STANLEY.
 LUNN, Mrs. H. C., late Miss A. Lincoln.
 LYNE, Miss ROSA P.
 MACKENZIE, Mrs. F. R., late Miss Emily Spiller.
 MANN, Miss EDITH E.
 MARGOLIES, Miss VERA.
 MARTIN, Miss M. F.
 MASON, Mrs. G. J., late Miss Eva Thompson (Sydney, Australia).
 MATTHAY, Miss DORA.
 MATTHAY, Mrs. TOBIAS, late Miss Jessie Henderson Kennedy.
 MCKORKELL, Miss.
 MEYER, Mrs. G. E., late Miss Eleanor Rix.
 MEYER, Miss ROSE.
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 MOLYNEUX, Miss MABEL.
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 MOSS, Miss FLORENCE ELIZABETH.
 MOSS, Mrs., late Miss Rhoda Barkley.
 MUDIE, Mrs. ALFRED, late Miss A. E. Bolingbroke.
 MUKLE, Miss ANNIE V.
 MUKLE, Miss MAY H.
 MUNSTER, Miss LILIAN.
 NEAL, Miss LIZZIE.
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 PALLISER, Miss SYBIL.
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 PEPPERCORN, Miss GERTRUDE.
 PHILLIPS, Mrs., late Miss Ethel Barns.
 PITT, Miss E.
 POWELL, Miss LAVINIA.
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 READ, Miss R. M. S.
 REYNOLDS, Miss EDIE.
 RICHARDS, Mrs., late Miss Bendixen.
 RISDON, Miss E.
 ROBINSON, Mde. ALICE (Mrs. Edwards).
 ROBINSON, Miss VIOLET.
 ROBINSON, Miss WINIFRED.
 ROBERTS, Miss.
 RODDARD, Miss CATHERINE.
 RUSHTON, Miss ELIZABETH.
 RUSSELL, Mrs. FLORENCE, late Miss Denbeigh.
 SARGENT, Miss AMY.
 SAUNDERS, Miss HELEN.
 SELLAR, Miss ELLEN T.
 SEVERN, Miss MARION.
 SIMMONS, Mrs. H. H., late Miss Kate Annie Field.
 SMITH, Miss FRANCES M. C.
 SMITH, Mrs. SYDNEY, late Miss Hales.
 STEEL, Miss KATE.
 STOW, Miss EDITH.
 STRACHAN, Miss L.
 STREET, Mrs. BROOK, late Miss B. Street.
 STUART, Miss BEATRICE.
 SYMONDS, Mrs., late Miss Nancy Evans (Sydney, Australia).

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THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. Successful Candidates thereat are created by the Directors Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 4,365 Candidates have presented themselves for this examination, of whom an average of 31·18 per cent. have passed, as shown by the following figures :—

| YEAR. | EXAMINED. | PASSED. |
|----------|-----------|---------|
| 1891 ... | 240 ... | 76 |
| 1892 ... | 243 ... | 69 |
| 1893 ... | 242 ... | 53 |
| 1894 ... | 365 ... | 104 |
| 1895 ... | 391 ... | 94 |
| 1896 ... | 469 ... | 124 |
| 1897 ... | 552 ... | 187 |
| 1898 ... | 572 ... | 192 |
| 1899 ... | 614 ... | 187 |
| 1900 ... | 677 ... | 275 |
| | 4,365 | 1,361 |

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day for paying the entry fee (£1 1s.) for the September Examination, is 31st July. The last day for completion of the entry by payment of Final Fee (£4 4s.) is 31st August.

Candidates who wish to be examined during the second period (December–January) must enter their names on or before 31st October, and complete their entry on or before 30th November.

The last day on which names and exercises can be received will be, for the First Period, July 31; and, for the Second Period, October 31.

The Syllabus for the ensuing Examination will be published at Easter next, and will be sent on application to the Secretary then.

June, 1901.

FORM OF BEQUEST.

FOR THE PURPOSE OF FOUNDING A SCHOLARSHIP.

I give to the Royal Academy of Music the sum of £
(here insert "free of legacy duty," if that be the intention)
for the purpose of founding, in accordance with Rules and Regulations to
be from time to time made by, or under the authority of the said Royal
Academy of Music, a PERPETUAL SCHOLARSHIP, having for its
object the promotion and cultivation of (here describe the object) and to
be called (here give the name by which the foundation is to be known) such
Scholarship to be endowed with the net annual income of the said sum
of £

FORM OF SPECIFIC BEQUEST.

I give (here insert "free of legacy or succession duty," if that be the
intention) to the Royal Academy of Music for the general purposes thereof
or any of those purposes specifically designated by, or under the authority
of the said Royal Academy of Music (here describe the subject-matter of the
gift, be it either a simple pecuniary legacy or a specific thing, such as land, stock in
the funds, musical instruments, or the like).

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